

PARLIAMENT IN SECOND NFB BATTLE

Winters Denies NFB 'Monopoly'

Charges that the National Film Board "is seeking a film monopoly and the destruction of the private film industry," made unofficially with frequency but which may be repeated before the Royal Commission, were denied squarely in the House of Commons.

(Continued on Page 3)

Eagle-Lion's 30 For '50 Presold

In the 30 films from the J. Arthur Rank studios which will be released in Canada through 1950 by Eagle-Lion, the Canadian distributor is again offering a selective line-up of features which have been picked for their boxoffice draw here and is backing up the program with strong

(Continued on Page 5)

TRADE BRIEFS TO ROYAL COMM'N REFERRED TO DURING DEBATE

The Canadian film producers' association should have made its case against the National Film Board before the Royal Commission, the House of Commons was told by Alis-tair M. Stewart, Winnipeg North. "But they did not appear

there. All that we have indeed is some lavatory gossip in a newspaper article which has been printed in the Financial Post and which has received wide publicity all over the country." Members also heard David Croll, Spadina-Toronto, point out that "there was not a direct attack against the film board, but there seemed to be a sly attack made by private interests on this great public agency that is serving the Dominion of Canada."

For the second time in a few

(Continued on Page 8)

Ellis Now NFB Co-ordinator

Ralph Ellis of Halifax is the new co-ordinator of theatrical distribution for the National Film Board.

Ellis joined the NFB in 1946 as field representative for the Annapolis district and was later transferred to Halifax. His new duties are in Ottawa.

Ellis, who is 26 and hails from Nova Scotia, succeeds Norman Chamberlain, who leaves to take a new post with the Department of National Health and Welfare. As liaison officer with that department, Chamberlain will continue to work closely with the NFB.

USA Paramount Drops Theatres

The Paramount interests of the United States, which control Famous Players Canadian Corporation, are now in the process of conforming with the requirements of the consent judgment entered against them last March by the United States Supreme

(Continued on Page 3)

King To Produce

Hugh King will produce Warners' Wait For Me Darling.

Stars Of RKO Film

Irene Dunne and Fred Mac-Murray will star in RKO's Come Share My Love."

McCann Makes Public Gov't Video Policy

The Canadian government expects to have an outlay of 14 million dollars against a revenue of \$5,420,000 during the operation of its television plan in the first five years, the Hon. J. J. McCann, Minister of National Revenue, told the House of Commons recently in the course of the debate which followed approval of a \$4,500,000 loan to the Canadian Broadcasting Corporation. The money will cover capital costs of installations and support the development of the service.

In the first year, he said, there might be 2,250 receiving sets and this figure would likely be in-

(Continued on Page 3)

Shooting Under Way

Shooting has started on RKO's Sons of the Musketeers, which stars Cornel Wilde and Maureen O'Hara.

Vancouver Pioneer Passes At 62

Funeral services were held recently in Vancouver for Robert Alexander Scott, well known in the theatre trade. Surviving are his mother, wife and daughter.

He owned the old Lyric Theatre for 12 years before its purchase by Famous Players Corporation, and was Empire Universal representative for nearly 15 years.

Scott had lived in Vancouver 30 years. He came from Winnipeg, where he managed the old Bijou Theatre. He had been in the entertainment business most of his life.



SASKATCHEWAN ASSOCIATION OFFICERS AND GUESTS

Here are some of those present at the recent annual meeting of the Saskatchewan Motion Picture Association in Regina. Front row, left to right: Jack Watson, Regina, secretary-treasurer; William Winterton, Capitol, Saskatoon, vice-president. Back row: His Worship Garnet Menzies, Mayor of Regina; George Miller, Wynyard, president; and the Hon. C. C. Williams, Minister of Labor.

Montreal Wins Drive

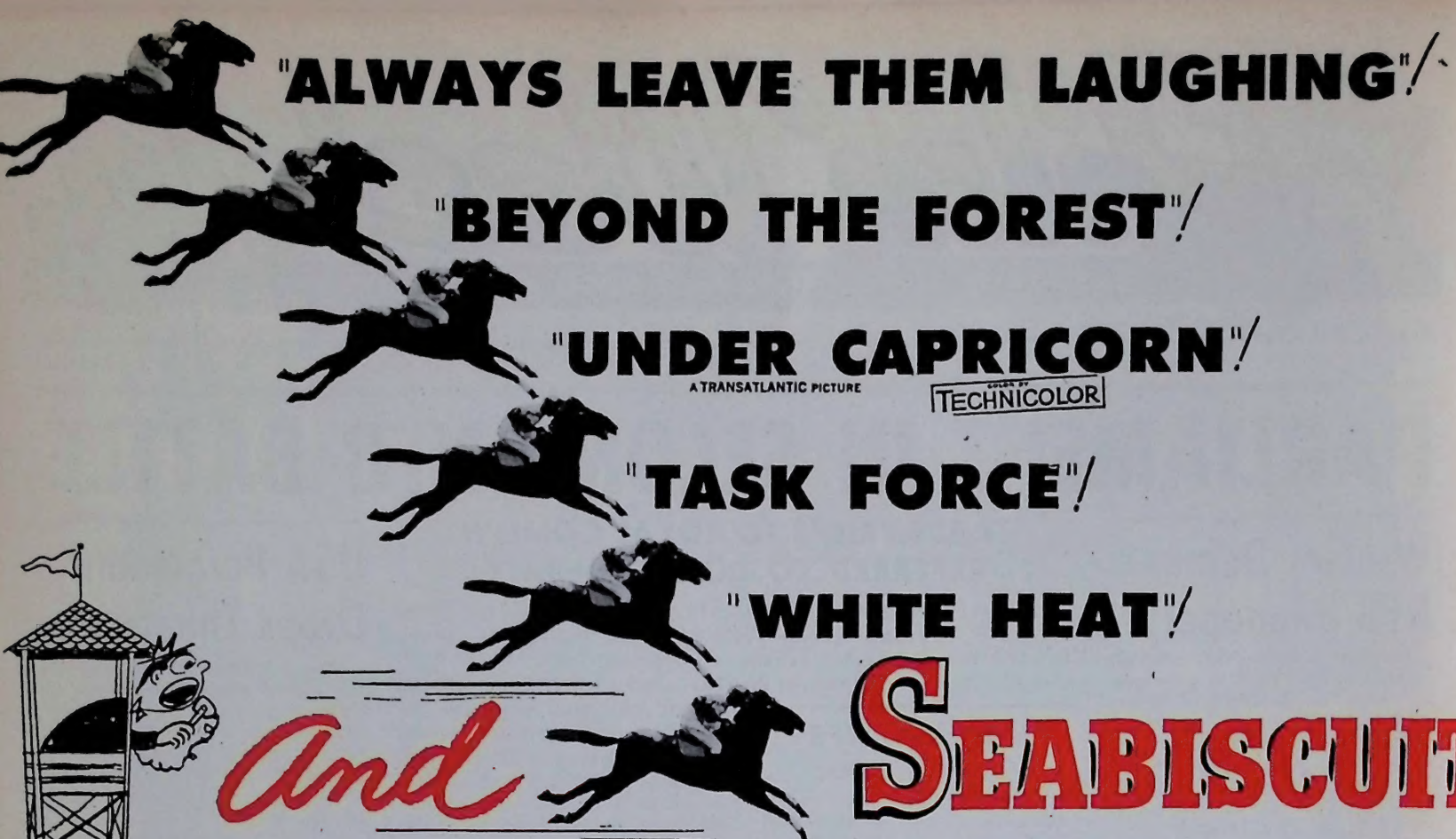
Paramount's Montreal office, under the managership of Tom Dowbiggin, was the winner of the Canadian section of the company's "Gold Rush of '49" sales drive.

'Cyrano De Bergerac'

Cyrano de Bergerac will be the next film made by Stanley Kramer for United Artists release on completion of his current production, The Men, which will also be released by United Artists.

**MOM AND DAD, VD PIC
BIG BO IN QUEBEC**

Mom and Dad, sex education film from Hygienic Productions which is on the censor's shelf in Ontario, won press praise in Montreal newspapers when it opened there recently. Quebec censors passed it with some cuts for its first engagement, at the System.



"ALWAYS LEAVE THEM LAUGHING"!

"BEYOND THE FOREST"!

"UNDER CAPRICORN"!

A TRANSATLANTIC PICTURE

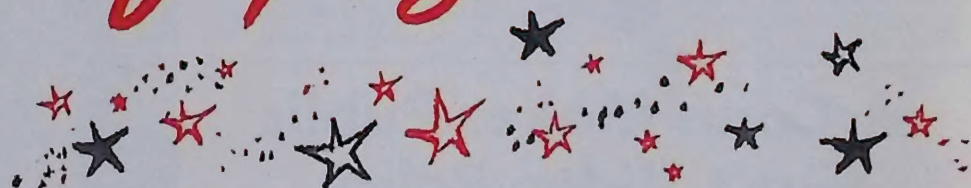
TECHNICOLOR

"TASK FORCE"!

"WHITE HEAT"!

And SEABISCUIT

is off to a
flying start!



NOW RUNNING NATION-WIDE!
ROMANCE, GREAT THRILLS,
COLOR – AND THE GLAMOR OF
A MIGHTY CHAMPION'S GALLANT
STORY! FROM WARNER BROS.



THE STORY OF

COLOR BY
Technicolor
SEABISCUIT

BARRY

ALSO STARRING

SHIRLEY TEMPLE · FITZGERALD · LON McCALLISTER

DIRECTED BY DAVID BUTLER WRITTEN BY JOHN TANTOR FOOTE PRODUCED BY WILLIAM JACOBS

NFB 'MONOPOLY'

(Continued from Page 1)

Commons by the Hon. R. H. Winters, Minister of Reconstruction and Supply, who read letters of thanks from Canadian producers.

"I can state positively that the board has no such policy. On the contrary, it is the policy to encourage private film production in Canada," he told the House. "I believe most hon. members realize that the board carries out many film functions which might not otherwise be performed in Canada, and I believe, too, that there are many cases in which, by its work, it has stimulated private enterprise to undertake operations which it might not have otherwise undertaken."

He then read a letter from R. J. Jarvis, director of production for Quebec Productions Corporation, who asked that the NFB "reconsider the possibility" of processing the company's first release prints of *Un Homme et Son Peche* in order that it have "the highest technical standards of quality possible and available in Canada . . ." The letter praised the work done on the negative by the NFB, its technical excellence being on par with lab work in Hollywood, New York and London. Because release printing of Canadian commercial labs, the letter claimed, "does not attain standards comparable to laboratories in other countries," and because "the only alternative to protecting our future" was to have it done in New York, he asked the NFB's help.

A similar request, Winters said, had come from Renaissance Films for *Le Gros Bill*. Ross McLean, the NFB commissioner, discussed the request with him and he advised John Bigras of that company to contact Associated Screen News. W. J. Singleton of ASN wired that there was no objection to the NFB meeting Renaissance's request.

"I hope that these letters will dissipate whatever doubt there is that the film board is trying to destroy the private film industry," the Minister said. "As is so often the case, the film board is perhaps regarded more highly in every other country of the world where its films are shown than it is in Canada, and I hope that as time goes on more and more Canadians will develop a better understanding of the work of the board and a broader appreciation of its contribution to Canadian life. I can speak for all members of the board and for the commissioner and his staff when I say that none of us believe the board is perfect and that we are all anxious to increase its efficiency and to improve its service to Canada."

Beebe To Direct

Ford Beebe will direct Monogram's *Hiawatha*.

Gov't Video Policy

(Continued from Page 1)

creased to 168,000 by 1954-55. The revenue from these might amount to \$3,600,000 and commercial operation would bring another \$1,817,000. Commercial sponsors would not enter the field until there were enough sets to make their interest worth while and so, McCann stated, the government had delayed TV until sets became cheaper.

Because of scattered population and the need of Canadian programs, the cost of establishing TV in Canada made necessary "a large measure of public participation," McCann stated. The CBC suggestion that private interests in each area pool costs and activities was not welcomed by them, he admitted. However, Toronto had three channels, two of which would go to private stations, and three of five would follow the same direction in Montreal.

Television studios will be established in the Radio-Canada building in Montreal and at the Toronto studios of the CBC on Jarvis Street. The government policy would be the same fundamentally as that for radio broadcasting.

Makes Plan Public

McCann told the House:

"The following interim plan has therefore been adopted by the government: First, the general direction of television broadcasting in Canada, in accordance with the Canadian Broadcasting Act, will be entrusted to the board of governors of the Canadian Broadcasting Corporation which will arrange for television operations by the C.B.C. and by licensed private stations; Second, in order to provide the required

services the Canadian Broadcasting Corporation will (a) establish at this time national television production centres in the cities of Montreal and Toronto; (b) they will provide the services of television programs for broadcasting by stations which may be established in other areas of Canada, thus furnishing part of that programming. This service will be provided by the Canadian Broadcasting Corporation either by means of kinescope recordings or by direct physical relays when these are available; (c) establish transmitting stations in Montreal and Toronto in association with the national production centres there, Third: In any city or area in Canada, including Montreal and Toronto, a licence to establish one private station will be granted to a private organization giving adequate assurances of financial means and of service."

Considerable disagreement with the government's plan was voiced by the Hon. George Drew, leader of the Opposition. He favored freedom of action in the Canadian TV field for private interests and opposed the idea of setting up stations in two cities only, since these would be paid for with taxes gathered from the rest of the country.

Not "one cent of public money should be put into this venture at the present time," he said.

New Novel Bought

"All The Brothers Are Loyal," a novel by Louis Stevens, has been purchased by Harry Joe Brown for Producers-Actors Corporation, which will make the film version for Columbia release. Randolph Scott will star.

USA PARAMOUNT

(Continued from Page 1)

Court. Barney Balaban has told the stockholders of Paramount Pictures Inc. that the company has terminated or entered into legal arrangements to terminate joint ownership by Paramount and its partners of 347 USA theatres.

The company is paying \$3,500,000 for 50 per cent of the stock of the Paramount-Richards Enterprises Inc. and Paramount-Richards Theatres Inc., giving it 100 per cent ownership. This involves 80 theatres in Louisiana and Mississippi, 47 of which it will control wholly and 33 partially. Since the consent judgment permits Paramount to wholly own but 36 of these 80 theatres, its new company will dispose of 44 of them. The proceeds will be used towards the purchase price of the 80 houses and the rest borrowed from the banks.

This is a typical situation and other moves like it are taking place in Pennsylvania, where 70 theatres are involved; Virginia, where 15 houses are affected, and in other Southern states.

"We have continued the policy of purchasing the common stock of Paramount in the market," Barney Balaban stated in his report. Earnings in production-distribution were down, as predicted by him in April. "But the outlook for the two new companies, assuming the continuation of good general business conditions, is encouraging."

Hammett To Script

Dashiell Hammett, considered one of the top mystery authors, will write the screenplay of Paramount's *Detective Story*.



TORONTO WELCOMES THE DOLLAR BILLS

Bill Pine and Bill Thomas (wearing hat) are warmly greeted by Russ Simpson, Toronto Branch Manager as the two Bills pay a visit to Paramount's Toronto branch, on a personal appearance tour plugging their *Captain China*, coming up sometime in the new year. Behind Simpson are Ambrose Theurer, (on the left) booking manager, Charles Murphy, feature booker, and Jack Bowers, short subject booker.

**FOR
THEATRE
REQUIRE-
MENTS**

**CONTRACT
SALES OFFICE**

EATON'S



HAROLD ISAACS

He recently joined the engineering staff of General Theatre Supply Company. A graduate of London University, he was with the Radio and Radar Engineers in the armed services and on demobilization became associated with the British Acoustics Corporation, which firm he left to come to Canada.

ASN Produces '49 Roundup

Topflight newsreel stories of the past year have been edited by Associated Screen News into a pulse-stirring ten-minute film called Canadian Headlines of 1949.

The latest in the current Canadian Cameo series of all-Canadian subjects, Canadian Headlines of 1949 records for posterity events of great import to the country. The flashy Toronto Maple Leafs are seen taking the Stanley Cup for their third straight win. The battling Calgary Stampeters go down to defeat at the hands of the powerful Montreal Alouettes in the east-west Grey Cup football classic.

On the historic side, the camera has recorded Newfoundland becoming Canada's tenth province, and the Right Hon. Louis St. Laurent leading the Liberals to a landslide win. Mid-west Winnipeg celebrates her 75th birthday, while on the east coast solid Halifax has a bicentennial celebration.

Tragedy and pathos are there, too, as vivid scenes bring to life the tragic Noronic disaster, the worst in Canada's marine history. To round out the bill, a young Vancouver girl shows excellent form to capture the title of "Miss Canada of 1948."

Last year's Canadian Headlines won an award for excellence from the Canadian Association for Adult Education.

This film is being released through Empire-Universal exchanges, and will be shown in first-run theatres shortly.



Typodermic Injections

Bing Crosby to Hopalong Cassidy about matinee western shows: "There's a sign says 'The doors will open at 12.30' and, brother, they better — or down they go!" . . . Harry McWilliams, Columbia pub chief out of NY, in town . . . "A Saint in Street Clothes" by yours truly was not about Scotty Lisner, as the Telegram said in a reprint of a Jewish Standard article which told about Toronto's newsboys, but the life of the late Willie Frankel. It was corrected in a later edition.

Will-o-the-Whispers: The location and type of a projected drive-in will surprise you when announced. Closest of any to the city. And you might care to know that there will be a new hotel in the heart of downtown Toronto. Plans are being worked out now. (Don't phone to ask me the locations of these enterprises, as I am not free to say) . . . What's wrong with reopening Loew's Winter Garden if only safety film is used? That is, if the fact that you have to reach it via elevator has anything to do with its remaining closed.

Ernie Rawley is called regularly to settle the date of Jolson's last appearance in Toronto, since wagers are made frequently that he hasn't been here in ten years. Jolson was here in the fall of 1941 in "Hold On to Your Hats." While here he was asked to entertain the troops at the Exhibition Barracks but had to decline. Because of an accident he was doing most of his work sitting down and wasn't up to it. But he offered to close the show, pay a piano player and travel for the Canadian government. This was refused. A couple of months later the USA got into the war and Jolson was the first entertainer to entertain its soldiers.

Home education is a great thing — for dance tutors. Newest fad is for married couples to share the cost and hire a dance teacher for one evening each week. Many homes are now hop joints . . . **Overheard:** "Toronto scored the most stitches but Boston scored more points" . . . Someone insisted the other day that Wayne & Schuster mustn't direct any air barbs at the beard of their musical conductor, Hersenhoren. Seems that the agency which hired them for Toni also handles the Gillette account and would rather not have the listeners know about the maestro being a bush booster.

My opinion of those new-type pens: Inkstays . . . "How do you know so much?" I asked my three-year-old nephew. "I have a very good knower," he answered with complete assurance . . . **Fellow-lrkers:** The street car conductor who flips his doors open before his vehicle comes to a stop. The crowd has surged forward and the doors, which open outwardly, shove people a few feet. Only the slow speed prevents damage but it's dangerous just the same . . . The wife of Ken Garbig, manager of the Kent and Academy, Lindsay, muffed a telephone query from a Peterborough radio station and got the consolation prize — a pass to either house.

Wives of Variety members held a tea at the Village and will help entertain the youngsters at Christmas . . . Once it was the kids who used to sit through neighborhood movies twice and more. Now it's DP's trying to learn English. . . . **Globe and Mail** now running Jimmy Fidler. . . . **H. E. Aitken**, famous film figure of the early days and president of Triangle Films, in town talking a deal with Paul Maynard. Aitken, who began the big-salary vogue by paying Chaplin a million dollars, still controls Birth of a Nation and will reissue it after tying in sound.

If you want to boost and vote for a fine representative of the people and a friend of the theatre industry, give Controller Alan Lamport your aid in his try for re-election to the City Hall. You'll go a long way before you'll find a more forthright public servant than Lamport.

SHORT THROWS

CHARLES CASHMAN of Photo Engravers was re-elected as councillor for Ward Three, York Township, by four to one over his opponent. He's just as popular at home as he is in the trade.

PROJECTIONISTS of Calgary have rejected the 35 per cent wage increase awarded them by an arbitration board. They claim that the coming one-man booth means a reduction of the 33-hour working week to make room for the nine projectionists who lost their jobs. The raise isn't enough to help much, they contend.

FIRST ROUND in the legal battle between Renaissance and the Than-Fields producing combination, who ask \$40,000 for breach of contract, was won by the former. The judge rejected the plaintiffs objections to certain paragraphs in the defence.

"SERIOUS NEW cinematic treatment" is being asked by the newly-established film committee of the Association on American Indian Affairs, which says that the evil redskin has bitten the dust once too often in films.

RIOTING BROKE out recently in a Brooklyn public school when some 500 children became incensed because a reel had been stolen and the Gene Autry film could not be completed. The show had been arranged by the Parent-Teacher Association to keep children away from matinees showing undesirable films and admission charged was ten cents.

AL HARTSHORN, manager of the Regent in Oshawa, was the winner of the Famous Players' all-Canada contest for the best merchandising job on Nestle's Chocolate products.

Geo. Peters Resigns As Odeon Vice-Prexy

With Odeon Theatres since its inception, George W. Peters, who has been prominent in the Canadian motion picture industry during the last few years, has resigned from that company. He was a vice-president and assistant to the president.

Peters, in the industry for more than a decade, pulled out of Odeon to join a company in another field but is keeping his connections private at the moment. He leaves Odeon at the end of the year and joins his new associates in February.

EAGLE-LION'S 30

(Continued from Page 1)

pre-selling through national advertising, radio and promotions.

Frank H. Fisher, general manager, announced the details of the J. Arthur Rank-Eagle-Lion list last week.

Five features in the 1950 program including Christopher Columbus in Technicolor and starring Fredric March; the Simmons-Granger drama, Adam and Evelyn, and Patricia Roc's comedy, The Perfect Woman, have already been pre-released in Canada.

Leading off for the New Year is the Technicolor spectacle, The Gay Lady, starring Jean Kent as a dancing duchess, which will open in Canada immediately following its start in USA keys.

The new Margaret Lockwood romance, Madness of the Heart, with Paul Dupuis as leading man, is also ready as is an exceptional thriller, The Hidden Room, starring Robert Newton, (Oliver Twist and Odd Man Out).

USA Business Up

With British films very much on the upbeat at USA box-offices, Canadian releases during the next 12 months will be tied much more closely to American schedules, the Canadian Eagle-Lion head said, to give exhibitors here the benefit of promotion across the border. He noted that the three long-run champions in USA were still the J. Arthur Rank hits, Red Shoes, Hamlet and Quartet, two of which are now in their second year in New York at \$2.40 top and all of which are current in Canada at regular prices.

The emphasis on comedy will also apply to both countries. Sir Michael Balcon of Ealing Studios clearly evolved a refreshing new comedy style in Passport to Pimlico which was used here to test both the reception of this kind of film by American audiences and the selling method which would put it over. Three more from Ealing follow: Tight Little Island, Kind Hearts and Coronets and A Run for Your Money. The film version of the Broadway-London stage success, Chiltern Hundreds, is a top entry among the 1950 comedies.

Two Huggett Films

Two more comedies featuring the Huggett family are also set, following the excellent run of the introductory one, Here Come the Huggetts, at the Hollywood in Toronto.

John Mills, Britain's top male

star, is in Rocking Horse Winner with Valerie Hobson; Trevor Howard in Golden Salamander, filmed in North Africa and introducing an exotic new French discovery, Anouk. Mai Zetterling, after outstanding performances in Quartet and Portrait from Life, has two more scheduled for 1950 showings, The Romantic Age and Lost People.

On the action side, Diamond City is coming from Africa and Bitter Springs, starring Chips Rafferty, from Australia. Thrillers include The Blue Lamp, The Spider and the Fly, Don't Ever Leave, Boys in Brown, and Train of Events.

The widely-discussed American story, Christ in Concrete has also been filmed in London by the Canadian-born director, Edward Dmytryk, under the title Give Us This Day.

Quartet Star Back

Cecil Parker of Quartet will be back in the Arnold Bennett comedy, Dear Mr. Prohack; Gogie Withers and John MacCallum in Travellers Joy. Sydney Box at Gainsborough has taken six of the studios most popular young stars including Susan Shaw and Patrick Holt and featured the entire group in a marriage bureau story, Marry Me.

Among features currently in release here, Frank Fisher pointed out that several, (release of which was delayed in USA), will be getting first-run attention there during most of next year. As well as Red Shoes, Hamlet, Quartet and Passport to Pimlico, this group includes Blue Lagoon, Saraband, Sleeping Car To Trieste, Scott of the Antarctic and Floodtide.

Eagle-Lion's pre-selling program in Canada on J. Arthur Rank films will continue blanket coverage of the Canadian film-interested public through magazines and major newspapers. In radio, three types of recorded programs are heard from more than 70 Canadian stations and a new star tie-up campaign is utilizing street car and bus posters. Major national advertisers such as Kleenex and Lux will continue to feature J. Arthur Rank stars in 1950 and through a premium merchandising campaign starting this month, three million miniatures of star portraits will be distributed to younger age groups.

In the short subject field, Eagle-Lion is concentrating on three series, musical one-reelers with color by Technicolor, Musical Paint Box; the Ginger Nutt cartoons also with color by Technicolor; and the headlines-of-tomorrow series, This Modern Age.

Signed For 'Louisa'

Ronald Reagan, Charles Coburn and Edmund Gwenn have signed by Universal-International for roles in Louisa.

— News Notes —

OWL SHOWS FOR NEW YEAR'S

Movies and other entertainment in Alberta will be allowed to run from New Year's Eve into Sunday, January 1st, providing tickets are sold before midnight. The same places may also open at 12.01 a.m. on January 2nd.

Ontario, however, refuses to relent. Dancing and movies must end at midnight. But theatres will be allowed to hold midnight shows on the Mondays following Christmas and New Year's. These shows will begin at 12.15 a.m. Both holidays, which fall on Sunday, will be celebrated on Monday, with shops and factories closed.

VAUDEVILLE DUE AT UPTOWN, TORONTO

One of Canada's best known flesh houses in other days, the Uptown, a Loew 2,743-seater in Toronto, returns to that policy on January 9, when the Ink Spots will head the bill. The next program will follow a few weeks later until the best policy is determined. Not since 1929 has the house had a live-show policy.

NEWS OF THEATRE BUILDING

There were 16 theatre construction awards in Canada in November and their dollar value was \$923,200. Ontario had six for \$105,700; Quebec five for \$381,500; British Columbia two for \$121,000; Alberta one for \$150,000; and Manitoba two for \$165,000.

J. Slery has opened his 350-seat Slery's Theatre in Weekes, Sask., the first there, and the 850-seat Biltmore in Kitchener, Ont., built by Biltmore Theatres, welcomed the public last week.

Work has started on J. Hackman and M. Popowich's 300-car, \$60,000 drive-in at Vernon, BC, and in the same province Inland Industry's drive-in is also under way at Kamloops. Two new drive-ins are also planned for BC by Henry Blanchard at Ruskin and by R. K. Matson and associates at Nanaimo. Latter will cost \$90,000 and be able to accommodate 550 cars. Work has also started on J. and N. Dobnie's \$40,000 Kin Theatre in Kindersley, Sask.

FOUR LAKEHEAD FPCC UNITS CLOSE

Four Famous Players' houses in Port Arthur-Fort William have closed because business did not warrant them being kept open. Some 60 employees were given dismissal notices, while the managers and other key help are being shifted to other theatres.

The theatres are the Lyceum, managed by Lloyd W. Palmer; Orpheum, managed by Charles Y. Bahrynowski; the Royal, managed by Gordon Carson; and the Colonial, managed by George Seabrook, who also pilots the Fort.

Famous Players opened a 1,000-seat theatre in Port Arthur in 1948 and the 600-seat Fort in Fort William, with Russ Mayotte, earlier. Odeon Theatres opened a Port Arthur house seating 756 in November, 1948, and one seating 1,000 in Fort William.



Earl St. John, joint managing director (with Joseph Somlo) of Two Cities Films, talks to Harold French, producer-director of Adam and Evelyn, Eagle-Lion release in which Stewart Granger and Jean Simmons co-star. St. John was a recent visitor to Canada.

Wanted

150 veneer type seats. Must be in good condition.

Apply to

C. A. Mansfield, Oyen, Alta.
or phone Ken Peers, Acadia Valley,
Alta.

T'IS TRULY A MERRY CHRISTMAS
 Sing a song of **CARDINAL FILMS** —
 A pocketful of boxoffice dollars,
 Seven and thirty pictures
 Ready for booking.
 When they are played
 The dollars begin to roll in.
 Wasn't that a pile of dough
 To set before any exhibitor?
 The exhibitor is in his bank
 Counting out his money
 A **CARDINAL FILM** is on the screen.

GREAT

Rossellini's "PAISAN" (predominantly English dialogue)

EVEN GREATER

Rossellini's "GERMANY, YEAR ZERO"

SUPREME

Rossellini's "THE MIRACLE" with Anna Magnani

SUPERB

Rossellini's "THE MACHINE THAT KILLS EVIL PEOPLE"

NOTHING TO EQUAL**WATCH FOR IT**

"WOMEN WITHOUT NAMES" with Valentina Cortesa, Simone Simon, Francoise Rosay (Made in Italy—English Dialogue)

NOW AVAILABLE FROM SCREEN GUILD

33 — PICTURES IN 1949-50 — 33

1. **"Deputy Marshall"** with Jon Hall, Frances Langford, Dick Foran
2. **"Arson Inc."** with Robert Lowery, Anne Gwynne
3. **"Apache Chief"** with real Indians
4. **"Ringside"** with Don Barry, Sheila Ryan, Tom Brown
5. **"Treasure of Monte Cristo"** with Glenn Langan, Adele Jergens, Steve Brodie
6. **"Skyliner"** with Richard Travis, Rochelle Hudson, Pamela Blake
7. **"Grand Canyon"** with Richard Arlen, Mary Beth Hughes
8. **"The Dalton Gang"** with Don Barry, Robert Lowery, James Millican
9. **"Call Of The Forest"** with Robert Lowery, Martin Sherrill, Ken Curtis
10. **"Square Dance Jubilee"** with an all-star radio and television cast

SPECIALS: "BARON OF ARIZONA" — Vincent Price, Ellen Drew.

Jules Verne's "20 Thousand League Under the Sea" (In Color)

CANADIAN DISTRIBUTORS



Cardinal Films Limited

Offices:

VANCOUVER CALGARY WINNIPEG TORONTO MONTREAL ST. JOHN

THE TITLE? — DOES IT MATTER?

This is Lana Morris. The best wishes are merely a cover-up for the fact that she is featured in the casts of two important new pictures, **THE GAY LADY** and **CHILTERN HUNDREDS**.

J. ARTHUR RANK Presents **THE GAY LADY**, (Spectacle with Music), starring Jean Kent and James Donald with Hugh Sinclair, Lana Morris, Andrew Crawford, Bill Owen. Based on the best-selling novel and pocket book of the dancing Duchess, "Trottie True," Two Cities Film. Eagle-Lion Release.

J. ARTHUR RANK Presents **CHILTERN HUNDREDS**, (Comedy) with the star of the current New York stage version, A. E. Matthews, Cecil Parker, David Tomlinson and Lana Morris. Based on the stage success. (U.S. film title, Beecham the Great; U.S. stage title, Yes M'Lord). Two Cities Film. Eagle-Lion Release.

BOOK THEM NOW FROM EAGLE-LION

ADAM AND EVELYN

with Stewart Granger, Jean Simmons.
Empire-Universal 92½ Mins.

STANDARD FILM STORY HAS TWO SALEABLE NAMES, IS CAPABLY PLAYED, HAS GOOD PRODUCTION AND ADEQUATE DIRECTION.

There is more than a surface semblance of imitation of a standard story form in this number from J. Arthur Rank. Here again is the story of a young girl whose father left her as a child in an orphanage. The child does not really know her parent. He is a jockey employed by a slick, big-time operator of a London gambling unit that maintains a floating Russian Bank game.

Father of the girl, for a few years prior to his death, had been deceiving her causing her to believe that Stewart Granger is her progenitor. As a gesture for the dead man Granger calls for the girl at the orphanage and takes her home to his luxurious London flat. After a few delays by uncomfortable characters who loath the task, the youngster is told the truth about her parentage. But things after the initial outburst of emotions are about the same and Jean Simmons is packed off to a girls' school in Switzerland.

Such is the beginnings of this one. It is performed in a workmanlike style by all concerned. The direction is mostly routine handling of pat situations and telegraphed conclusions. Production is in good taste. Once in a while a glib, bright line is heard in the dialogue.

In due course Miss Simmons returns to Granger's place and there are romantic complications. Granger's brother enlightens Miss Simmons about the "brokerage" business. She is annoyed, has a complex about gambling since it ruined her father. She informs to the police. Granger faces a trial and a heavy fine but he at this time is also in love with the girl and she with him. Film was produced and directed by Harold French.

CAST: Jean Simmons, Stewart Granger, Edwin Styles, Raymond Young, Helen Cherry, Beatrice Varley, Joan Swinstead.

CREDITS: Produced and directed by Harold French; Original story, Noel Langley; Photography, Guy Green.

DIRECTION: Adequate.

PHOTOGRAPHY: Good.

Fox Reissuing Film

Stormy Weather, one of the first pictures ever made with an all-Negro cast, is being reissued by 20th-Fox due to the unusual interest in the recent passing of Bill (Bojangles) Robinson, one of the stars of the film.

ADAM'S RIB

with Spencer Tracy, Katharine Hepburn, Judy Holliday, Tom Ewell, David Wayne.
MGM 101 Mins.

PUT THIS ONE RIGHT ON TOP OF THE LIST OF THE YEAR'S BRILLIANT BEST IN THE COMEDY LINE. MARKS ONE OF THE BRIGHTEST SILVER STRIPES IN LEO'S 25th YEAR. TOPS IN EVERY DIVISION.

You can add Adam's Rib without any qualms to the list of the brilliant best in the collection of the year's comedy films. Not only can you add it, but you can also put it right on top. Anything else that comes along will have to contain the eclipsing power and capabilities of the moon, which eclipses the sun.

On the basis of sheer entertainment and thoroughly rewarding story, and performances, and handling, and production, and direction, Adam's Rib makes one of the brightest stripes in MGM's 25th Anniversary Year. Book this one and buy barrels, you'll need 'em to cart the coin.

Just take a look at the basics. You have Spencer Tracy and Katharine Hepburn together again, brilliantly complementing each other, delivering performances that are skillfully turned, polished, neat, glib, honest, sincere. There are newcomers seen for the first time: Judy Holliday, David Wayne, Tom Ewell. A song, "Farewell Amanda," by Cole Porter. George Cukor, who knows how, leads the show a merry and wildly uproarious whirl in his brilliant comedy direction. The screenplay is by Garson Kanin and Ruth Gordon. Lawrence Weingarten gave it the well known MGM production works.

Once more the sexes battle. This time the female gets the equality bee under her bonnet. He's an assistant attorney. She's a lawyer. Judy Holliday shoots up her two-timing husband, faces trial for assault with a deadly weapon. Miss Hepburn defends her. Tracy wants to send her up for 10 years.

From a brilliantly contrived starting point in New York's Bowling Green, the script follows Miss Holiday who in turn is following Tom Ewell, her husband. He is en route to a rendezvous with Jean Hagen. Miss Holliday blasts her way in, finds Miss Hagen in a black negligee in Ewell's arms. She fires away, wings Ewell. He is her spouse, father of her three children. It makes the papers and Miss Hepburn, wife to Tracy, decides it is time to do something about the trend of discriminatory thought that permits men to philander and the females of the species to take the consequences, legal and otherwise.

Tracy and Miss Hepburn are an everloving couple until the case comes up and they meet at opposite ends of the counsel table. David Wayne, a songwriter, lives next door, makes with the wit and deluges the sets with his charm hoping that Miss Hepburn will succumb.

The trial takes on the appearance of a circus, is uproariously real and funny and in time Miss Hepburn gets Miss Holliday acquitted. Cukor's cameras inspect the trial and courtroom scene and its characters satirically, cleverly. It is a courtroom sequence the like of which has never been seen before.

Of course during the trial Miss Hepburn and Tracy have at it constantly in argument and man-wife, male-female scenes of high volatility and energy.

When the case is closed they come to an understanding after Tracy turns on the tears and they reconcile at their Connecticut farm. There Tracy announces he will run for election to a bench seat. Miss Hepburn, learning this, is let in on the secret of the tears and lets slip a pungent remark that makes for one of the most rooflifting closing lines ever to come off a sound track.

When Adam's Rib plays, tie the roof down.

CAST: Spencer Tracy, Katharine Hepburn, Judy Holliday, Tom Ewell, David Wayne, Jean Hagen, Hope Emerson, Eve March, Clarence Kolb, Emerson Treacy, Polly Moran, Will Wright, Elizabeth Flournoy.

CREDITS: Producer, Lawrence Weingarten; Director, George Cukor; Screenplay, Garson Kanin, Ruth Gordon; Music, Miklos Rozsa; Photography, George J. Folsey; Art, Cedric Gibbons, William Ferrari; Editor, George Baemler; Sound, Douglas Shearer; Sets, Edwin B. Willis, Henry W. Grace.

DIRECTION: Brilliant.

PHOTOGRAPHY: Excellent.

THE BIG WHEEL

with Mickey Rooney, Thomas Mitchell, Michael O'Shea. 92 Mins.

IF IT'S EXCITEMENT THEY WANT, THEN CAST A VOTE FOR THIS ONE. SMARTLY FASHIONED THRILL STUFF ABOUT THE RACING GAME. WILL LEAVE 'EM BREATHLESS.

If it's excitement that is demanded, and plenty of it, then by all means cast a vote for The Big Wheel. This one is smartly fashioned thrill stuff about the auto racing game. The script is racy, cuts corners, eliminates trivialities and concentrates on scene after scene of brilliantly filmed racing shots at various small tracks culminating in the classic on Memorial Day in Indianapolis.

For the better part of an hour and a half the screen is filled with thrilling track sequences. Sound pounds home the excitement. If the audience is left breathless at the conclusion they will also be highly satisfied.

For background story purposes the script offers Mickey Rooney, son of a famous driver, who with his mother, Spring Byington, comes to California. He gets a job with Thomas Mitchell. Latter drove with Rooney's father in the Indianapolis classic the day his parent was killed. Rooney, a hot driver, soon is quite a figure at small tracks.

He and Mary Thatcher romanticize. Rooney later tangles with Lina Romay, a nightclub singer. He gets drunk, is arrested. When he shows up to drive he is still under the influence. His resultant driving is spectacular. Steve Brodie is killed in the race. Rooney is blamed for his death. Actually Mickey tried to save Brodie's life by showing him a damaged rear wheel.

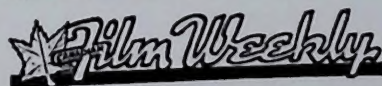
Rooney is disgraced and leaves for the East. He starts the upward grade again and is in line for Indianapolis. Miss Thatcher and her father show up. Rooney gets a car. Miss Byington and Mitchell also are on the scene. Mitchell has married the widow Byington. Rooney gets on to a brilliant race in which he places third. His sportsmanship is rewarded via custody of the Borg-Warner trophy for a year, a gesture of admiration from the winning driver, Ed Holland.

CAST: Mickey Rooney, Thomas Mitchell, Michael O'Shea, Mary Hatcher, Spring Byington, Lina Romay, Steve Brodie.

CREDITS: A Harry Popkin-Sam Stiefel-Jack Dempsey Production; Producer, Sam Stiefel; Director, Edward Ludwig; Screenplay, Robert Smith; Photography, Ernest Laszlo.

DIRECTION: Skilled.

PHOTOGRAPHY: Excellent.



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Funny Exchanges During Debate

During the NFB debate in the Commons some funny exchanges were heard. "I believe that the hon. member for Spadina suggested that I was criticizing the film board unduly. I am a great lover of motion pictures."—Mr. Fraser. "Just a great lover."—Mrs. Whitman. "I believe that I have as much love for art and as much artistic ability as any hon. member of this house."—Mr. Fraser. "Congratulations!"—Mr. Fournier. "Order."—the Deputy Chairman.

Another laughable (when read in Hansard) part of the debate was provided by Jean Francois Pouliot, who wanted to know from Reconstruction Minister Winters, senior NFB officer: "Who is the man who has been most photographed by the film board since the beginning of the war . . . of whom there are so many pictures in the archives . . . who has been over-photographed on all sides . . . there are thousands of proofs, and enlargements of proofs, and films, and snapshots, and camera films and exposures, of one man alone and in a group of two or more persons . . . I would like to know how many pictures there are and who he is."

Mr. Drew: "The mysterious Mr. X."

Mr. Pouliot: "Photographed—"

Mr. Winters: "I do not know the answer, Mr. Chairman."

Mr. Pouliot: "Photographed from the right, photographed from the left, photographed right in front, face photographs, photographed backwards, profile photographs, up and down . . . I am told there are 10,000 pictures, proofs and enlargements of that man . . . He was ten years younger then; now he is ten years older. But not a day passed without having several pictures taken of his glorious self . . . I would like to know who is the human monument the film board has photographed so often, and with such joy, and at such expense to the country . . . I speak of a living tower, of an historical giant who is no more. I did not mean a physical giant, I meant an historical giant—and an hysterical giant; and I would like to know if the film board has some pictures, scores, hundreds, thousands of pictures, tens of thousands of pictures of one single man, to advertise the beauties of Canada."

This report of Mr. Pouliot's speech is an abbreviated one. Through it members kept interrupting with "Who is it?", "Who is he?", "Tell us," and "Who?" Finally he said "I don't know, I want to know." The entire NFB debate began with an item of \$249,084 being submitted to the house. The debate and Mr. Pou-

weeks the affairs of the government film agency became a top topic in the House of Commons, occupying more than 34 pages of Hansard. The discussion, in which members of almost every political affiliation had their say, was opened when an item of \$294,084 for general administration was submitted for approval.

After recounting the NFB's accomplishments in ten years of existence the Hon. R. H. Winters, Minister of Reconstruction and Supply and chairman of the film body, named many national organizations which had expressed appreciation of it by telegram and letter. He began an "interim or progress report" by saying that "It is a matter of regret that so many valuable employees of the film board should be obliged to work in an atmosphere of doubt, generated by the charges of one kind or another levelled at the board from time to time."

The question of possible disloyalty of employees, suggested by the Opposition because of the RCMP screening the NFB, was raised several times but Winters took care to explain that there was nothing new or different about it. It was a necessary measure for all departments handling security material. None of the 61 employees who had left the NFB during 1948 had been screened out.

"I think I can assure the house that I am as anxious as anyone else to have this situation cleared up," he said in answer to the statement of D. S. Harkness that he found it difficult to believe no report had been filed yet by the RCMP. "A reflection has been cast upon the film board which is in no way justified, as was said when the national defence estimates were under consideration."

Blames Gov't, Not NFB

One of the most significant statements was made during the debate by the Hon. George Drew, leader of the Opposition. "The discussion that has taken place this afternoon has indicated how far some hon. members have strayed from the point at which this board came under discussion, concerning the screening that is taking place," he said. "An attempt has been made to create

liot's part in it, some of which has been offered here, ended with his "I don't know, I want to know" statement. Except for the following:

The Deputy Chairman: "Shall the item pass?"

Mr. Pouliot: "Well, Mr. Chairman, before it is carried, if there is no more answer than that, the whole film board should be discharged, dismissed, sent home, fired—good bye."

(Continued from Page 1)

the impression that an attack was made on the board by those who sit in other parts of the house than where the supporters of the government sit. I believe it is important for hon. members of this house, and the public, to remember that the only reason the film board is under any measure of suspicion at the moment is because of a statement made by the Minister of National Defence." The limited information offered the House about the screening of NFB employees placed them under a cloud, he contended.

Other members of the Opposition, CCF and Social Credit MP's spoke pro and con for the NFB, with some doing both in the same speech. Even J. M. Macdonell, the Progressive Conservative party's financial expert in the House, who quoted the act under which the NFB operates and claimed that "it is miles and miles away from what it was originally intended to be," insisted that "Nothing that I shall say this afternoon should be construed in the slightest sense as hostile."

Fraser Answered

In answer to G. K. Fraser, PC member from Peterborough and one of the NFB's most consistent critics of alleged incompetence, wastefulness and interference with private photographers, Stewart quoted part of an editorial in the Peterborough Examiner which praised the NFB. The newspaper from Fraser's territory, edited by Robertson Davies, said that "The Film Board has its enemies, and so far as we are able to judge, they are drawn from that small but determined element in the country which is hostile toward art and new developments in education, and which cannot think of the Film Board's work as anything but 'movies'—a damning word, and downright immoral at worst." The editorial then observed that, "disregarding such numbskulls," the Film Board's supporters "are the thousands in Peterborough County and similar districts from the Maritimes to the West Coast . . ."

Fraser had stated that "the motion picture industry" had presented a brief to the Royal Commission which criticized the NFB and Winters pointed out that he was mistaken. Reference to a brief from the producers' association by Stewart, as reported at the beginning of this story, was made by him as a prelude to his attack on the Financial Post, which had inspired the debate through a full-page "expose" of the NFB.

"I am not prepared to accept the veracity of this article at all," he said. "For a paper of the reputation of the Financial Post the article on the film board was a

rather shocking piece of work. I am surprised that a correspondent who has the reputation that Mr. Kenneth Wilson has should lend his name to it because it is full of inaccuracies, half truths and untruths." (Ed note—Wilson collaborated on the article with Cyril Bassett, features editor of the Post, a Maclean-Hunter publication.)

Post Writer Defended

Macdonell followed Stewart, defending Wilson's reputation for accuracy, noting that Winters had not answered the Post charges, and questioning the NFB's scope and ambitions. Some of the Financial Post charges were answered later by Winters when read out by Harkness.

Winters stated then that (a) there were no complaints from government departments for allegedly being forced to pay high prices, (b) the NFB did not discriminate against the use of commercial films on its rural circuits and (c) no political pressure was used to force theatres to play NFB shorts. He had revealed earlier that a firm of business consultants had been brought in to examine the business administration of the NFB and extravagance, if it existed, would be revealed.

Both Macdonnell and David Croll, Liberal, asked that the creative workers on the NFB personnel be given some understanding by those in less artistic occupations. Praising the NFB for "good artistic work," Macdonnell said, "I think there is a real danger lest artistic people, people who have gifts for this kind of work which most of us lack, be misunderstood. There is great danger that we more pedestrian people, who perhaps do not understand them as well as we should, may be unfair to them."

Noting Macdonnell's concern about a possible misunderstanding of creative workers, Croll said, "These people are a little different from the average civil servant. They are artistic people, creative people, imaginative people; they are wrapped up in their work. They are zealous. They do not press their pants, nor comb their hair as often as some people who would like them to. Being different is no crime in this country."

Among those who also participated in the discussion were M. J. Coldwell, CCF leader; E. G. Hansell, Social Credit; J. G. Dieffenbaker, Progressive Conservative; H. W. Herridge, CCF; and J. F. Pouliot, Liberal. With Ross McLean, National Film Commissioner, sitting by, Winters took on the critics with no help from his fellow-Liberals, with the exception of Croll.



COMMAND PERFORMANCE

Selected for 1949's
most distinguished
film occasion of
world significance

Metro-Goldwyn-Mayer presents
ERROL GREER
FLYNN GARSON PIDGEON
ROBERT YOUNG
in
"That Forsyte Woman"

Based on Book One of
JOHN GALSWORTHY'S "THE FORSYTE SAGA"

JANET LEIGH
with HARRY DAVENPORT

color by Technicolor

Screen Play by Jan Lustig, Ivan Tors and James B. Williams
Additional Dialogue by Arthur Wimperis

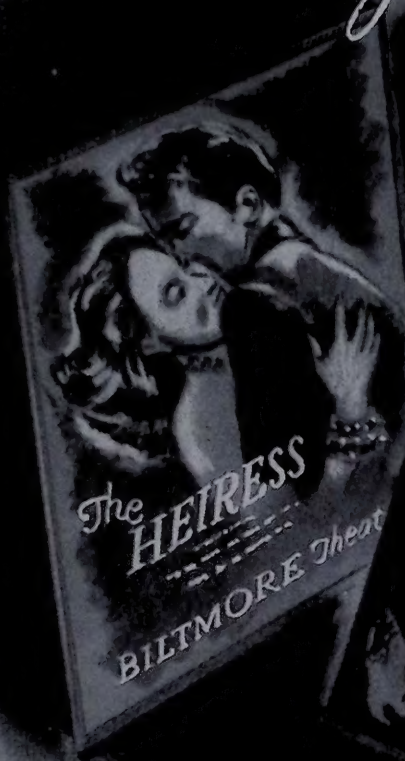
Directed by COMPTON BENNETT
Produced by LEON GORDON



This year the selection for the
Royal Command Performance was
made from American films only.
The choice of "THAT FORSYTE
WOMAN" singles this great
entertainment for world attention
and confirms all forecasts of
its importance.

This great star-studded Technicolor
production will be the next
attraction at Radio City Music Hall.

Greatness in story...



"The Heiress"
THE LOVE STORY YOU'LL
TALK ABOUT MOST . . . AND
REMEMBER LONGEST!



THE TRUE STORY

"The Heiress" a play by Ruth and Augustus Goetz was adapted from a novel by Henry James. It was a certain hit on Broadway. Henry James has been conceded, with Hawthorne, being the first great base of all great American novelists. It has been said that "The Heiress," as James wrote it, as The Goetz' adapted it, as Wyler has preserved it, is the very key to the life of our people.